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THE MUSEUM GUIDE

APPLICATIONS for instruction on the Museum's collections from our members, from visitors and from school-teachers had become so frequent and so pressing that a member of the Staff, Mrs. Lucy O. Perkins, was appointed to the special position of Museum Guide or Instructor in October of last year. The wisdom of this action was soon justified by the large number of persons who availed themselves of her services—among them being many teachers of the public schools and their classes.

Mrs. Perkins' term of service was terminated during the past summer owing to her acceptance of another position, and her place has now been filled through the appointment of Miss Marion E. Fenton, a graduate of Wellesley College, a student of the Art Students' League, New York, and of Teachers' College, Columbia University.

Miss Fenton began her duties on September 1st. She will show the collections without charge to members of the Museum and to teachers in the Public Schools of New York City, with or without their classes. To others the Museum makes a charge of twenty-five cents per person, with a minimum charge of one dollar an hour.

Application for Miss Fenton's services should be made by letter or telephone, stating the day and hour of the proposed visit. Teachers should indicate the size of their classes and should state whether a general visit to the Museum collections is desired or whether the plan is to study some special subject or period. They should consult with Miss Fenton, etc.

Teachers desiring to conduct courses of study with their classes at the Museum will be advised concerning objects and groups of objects, if notice is given by letter several days in advance. Indexes to the collections for use in connection with the study of Greek and Roman History, English and Drawing will be sent on application.

Further particulars regarding Class work, will be mailed to those interested on application to the Secretary.

MADONNA AND CHILD

BY BARTOLOMMEO MONTAGNA

AMONG the many provincial schools that looked to Venice as their center that of Vicenza is not the least interesting. Its art is marked by a peculiarly vivid and distinct feeling for landscape and although it never had a quite independent life, for all its exponents studied at one time or another in Venice, it created and maintained a style of its own. Of this School Montagna was the undoubted chief and while his works never attained to the first rank of the masterpieces of Venice itself, they have so strong an individual character that their interest and charm are often greater than the more elegant but more imitative work of the minor painters of Venice itself.

Particularly is this the case with the work of Montagna's youth, and it is therefore fortunate that the example secured by the Museum belongs to this period, namely about the year 1490. The group of paintings to which it clearly belongs begins with the great altar-piece of 1487 at Vicenza, includes the Madonnas owned by Sir William Farrer, Prince Trivulzio and the finest of all his works, that belonging to Miss Hertz. Other pictures of the same period are the Virgin Adoring the Infant Christ between Saints Monica and Magdalen at Vicenza and the "Noli me Tangere" at Berlin. In all these pictures the coloring is peculiarly beautiful. It is extremely blond and pearly with a predominance of grays, gray blues and olives, a harmony quite peculiar to Montagna in these early years. From 1499 onward his coloring becomes richer, but tends toward heaviness and dullness. It is in the landscapes of the early pictures, such as Miss Hertz's and the closely similar one belonging to the Museum that Montagna's great originality, his power of observing nature with fresh eyes, becomes most manifest. There is here a deliberate study of an atmospheric effect of late afternoon and early morning which has singular beauty. The character of the landscape is derived from the country around Vicenza itself, though no precise point of view has been accepted. The wind-

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ing river spanned by a bridge may indeed be a free rendering of the Bacchiglione and the Ponte di Pastola and the more distant hills suggest the dolomitic spurs of the Alps.

In the treatment of the figures there is still evidence of the influence on Montagna

of Alvise Vivarini and, though less marked here, of Antonello da Messina. The study of reflected light on the Infant Christ shows how much at this period Montagna was striving in the direction of new modes of rendering natural appearances.

R. E. F.



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BY BARTOLOMMEO MONTAGNA
SCHOOL OF VICENZA
XVI CENTURY